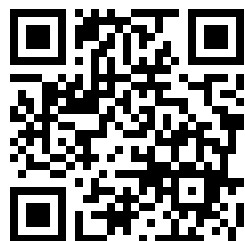


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WOOLER  
HAIL THE VICTOR



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Hail the Victor

Cantata for Easter

By

Alfred Wooller



Oliver Ditson Company



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*Legal Opinion of* GEORGE W. POUND

*General Counsel,* MUSIC INDUSTRIES CHAMBER OF COMMERCE

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**A Cantata for Easter  
For Solo, Chorus, and Organ**

# **Hail the Victor**

**By  
Alfred Wooley**

**Text, Chiefly Biblical**



**75 Cents**



**Gilbert Ditson Company**

**Theodore Presser Co., Distributors  
1712 Chestnut Street, Philadelphia**

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## Contents

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### PART I

	Page
1. GOD SO LOVED THE WORLD . . . . .	1
Tenor Solo <i>Philips</i>	
2. BEHOLD, I SHOW YOU A MYSTERY . . . . .	2
Chorus	
3. THEN COMETH JESUS . . . . .	8
Tenor Solo <i>Philips</i>	
4. GETHSEMANE AND CALVARY . . . . .	10
✓     Quartet	
5. { FROM THE SIXTH HOUR—Bass Recitative <i>Chorus</i> . . . . .	14
{ MY GOD, MY GOD, WHY HAST THOU FORSAKEN ME? . . . . .	15
Tenor Solo	
6. BEHOLD, THE VEIL OF THE TEMPLE WAS RENT IN TWAIN	17
Chorus	
7. HE WAS WOUNDED FOR OUR TRANSGRESSIONS . . . . .	21
Alto Solo <i>Chorus</i>	
8. THE WONDROUS CROSS . . . . .	23
✓     Choral	
9. IN THE TOMB THE SAVIOUR LAY . . . . .	25
Women's Voices	
10. INTERMEZZO . . . . .	28
Organ	

### PART II

11. AS IT BEGAN TO DAWN . . . . .	29
Chorus	
12. HE IS RISEN . . . . .	37
Soprano Solo and Chorus <i>Chorus</i>	
13. THE EASTER BELLS ARE RINGING . . . . .	41
Tenor (or Soprano) Solo <i>Philips</i>	
14. HAIL THE VICTOR! . . . . .	43
Final Chorus	

*Quartet - 10*  
*23*  
*34*  
*39*  
*45*

MO43420 music 2/11/76 JH1



# HAIL THE VICTOR!

## EASTER CANTATA

### PART I

#### No. 1 GOD SO LOVED THE WORLD

*Tenor Recitative*

#### INTRODUCTION

ALFRED WOOLER

*Larghetto* (♩ = 66)

ORGAN

The organ introduction is written for a two-manual organ. The right hand (treble clef) features a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment of chords. The tempo is marked *Larghetto* (♩ = 66). The key signature has one flat (B-flat). The introduction concludes with a *poco rit.* (a little slower) and *a tempo* (return to tempo) marking, followed by a *mp* (mezzo-piano) dynamic.

TENOR

*mp Quasi recit.*

God so loved the

The tenor recitative is written on a single staff with a soprano clef. It begins with a *mp* (mezzo-piano) dynamic and a *Quasi recit.* (quasi-recitative) tempo. The lyrics "God so loved the" are set to the music. The accompaniment on the organ continues with a *dim.* (diminuendo) dynamic and a *p colla voce* (piano with the voice) marking.

world, that He gave His on ly be-got-ten Son, that who-so - ev - er be-

The organ accompaniment continues with a *mf* (mezzo-forte) dynamic and a *cresc.* (crescendo) marking. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment of chords. The key signature has one flat (B-flat).

liev - eth, be - liev - - eth in Him should not

per - ish, should not per - ish but have ev - er - last - ing life.

## No. 2. BEHOLD, I SHOW YOU A MYSTERY

*Chorus*

**Moderato**  
SOPRANO

**Maestoso** *f*

Be - hold, I show you a mys - ter -

ALTO

Be - hold, I show you a mys - ter -

TENOR

Be - hold, I show you, I show you a

BASS

Be - hold, I show you, I show you a

**Moderato** (♩ = 132) **Maestoso**

*mf cresc.* *f*

y, I show you a mys - ter-y, show you a mys - ter-y;  
 y, I show you a mys - ter-y, show you a mys - ter-y;  
 mys-ter-y I show you a mys - ter - y;  
 mys-ter-y, I show you a mys - ter-y, show you a mys - ter-y;

We shall not all sleep, but we shall all be  
 We shall not all sleep, but we shall all be  
 We shall not all sleep, but we shall all be  
 We shall not all sleep, but we shall all be

changed, in the twin-king of an eye,  
 changed in a mo - ment, in the twin-king of an eye,  
 changed in a mo - ment, in the twin-king of an eye,  
 changed, in the twin-king of an eye,



at the last \_\_\_\_\_ trump: \_\_\_\_\_ for the  
 at the last, the last trump: \_\_\_\_\_ for the  
 at the last, the last \_\_\_\_\_ trump: \_\_\_\_\_ for the  
 at the last \_\_\_\_\_ trump: \_\_\_\_\_ for the

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

trum - - pet shall sound, the trum - -

trum - - pet shall sound, shall sound, the trum - -

trum - - pet shall sound, the trum - -

trum - - pet shall sound, shall sound, the trum - -

The image shows a musical score for the hymn "The Trumpet Shall Sound." It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The lyrics are: "pet shall sound, and the dead shall be raised, shall be raised, shall be raised." The music is in 4/4 time, with a key signature of one flat (B-flat). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo).

*mf slower*

in - cor - rup - ti - ble. Then shall be brought to

*mf slower*

raised in - cor - rup - ti - ble. Then shall be brought to

*mf slower*

in - cor - rup - ti - ble. Then shall be brought to

*mf slower*

raised in - cor - rup - ti - ble. Then shall be

*rit. slower*

*mf*

pass, brought to pass the say - -

pass, brought to pass the say - -

pass, brought to pass the say - - ing, the say - -

brought to pass the say - - ing, the say - -

ing, that death is swal - low'd up, swal-low'd up

ing, that death is swal - low'd up, swal-low'd up

ing, that death is swal - low'd up, swal-low'd up

ing, that death is swal - low'd up, swal-low'd up

*poco rit.* in vic - to - ry. *a tempo* O death, where is thy sting?  
*poco rit.* in vic - to - ry. *f a tempo* O death, where is thy sting?  
*poco rit.* in vic - to - ry. *f a tempo* O death, O death, where is thy  
*poco rit.* in vic - to - ry. *a tempo* O death, O death, where is thy

*ff Maestoso*  
 O grave, where is thy vic - to - ry? Thanks be to  
 O grave, where is thy vic - to - ry? Thanks be to  
 sting? O grave, where is thy vic - to - ry? Thanks be to  
 sting? O grave, where is thy vic - to - ry? Thanks be to  
*Maestoso*

God, who giv - eth us the vic - to - ry, thanks be to God, who  
 God, to God, thanks be to God, to  
 God, who giv - eth us the vic - to - ry, thanks be to God, who  
 God, to God, thanks be to God, to

giv - eth us the vic - to - ry, through our Lord,  
 God, through our Lord,  
 giv - eth us the vic - to - ry, through our Lord,  
 God, through our Lord,  
 Je - sus Christ, through our Lord, Je - -  
 Je - sus Christ, through our Lord, Je - -  
 Je - sus Christ, through our Lord, Je - -  
 Je - sus Christ, through our Lord, Je - -  
 sus Christ. Al - le - lu - ia!  
 sus Christ. Al - le - lu - ia!  
 sus Christ. Al - le - lu - ia!  
 sus Christ. Al - le - lu - ia!  
 sus Christ. Al - le - lu - ia!

*poco rit.* *molto rit.* *ff*  
*poco rit.* *molto rit.* *ff*  
*poco rit.* *molto rit.* *ff*  
*poco rit.* *molto rit.* *ff*  
*poco rit.* *molto rit.* *ff*



## No. 3. THEN COMETH JESUS

Tenor Solo

Moderato

TENOR *Quasi Recit. ad lib.*

Then com-eth Je- sus with His dis-ci-ples to a

place call'd Geth - se - ma - ne, and said He un - to them:

"Sit ye here, while I go and pray yon-der."

And He went a lit-tle far-ther and fell on His face and



*rit.* **Andante** *mp con espress.*

pray - ed, say - ing: "O my Fa - ther, my Fa - ther, if it be

*poco rit.* pos - si - ble, if it be pos - si - ble let this cup pass from me, let this

*poco rit.*

cup pass from me, nev - er - the - less, not as I will, nev - er - the -

*mf* less, not as I will *mp* but as *rit.* Thou — I wilt.

*mf* *mp* *rit.*

## No. 4. GETHSEMANE AND CALVARY

S. E. MEEKIN

Quartet

Andante

Piano introduction in G major, 4/4 time, marked Andante. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The piece concludes with a *rit.* (ritardando) marking.

## SOPRANO

*mp con dolore*

## ALTO

*mp con dolore*

## TENOR

*mp con dolore*

## BASS

*mp con dolore*

'Tis night, and in Geth - se - ma - ne, Christ kneels in pray'r a - lone, Lo,

'Tis night, and in Geth - se - ma - ne, Christ kneels in pray'r a - lone, Lo,

'Tis night, and in Geth - se - ma - ne, Christ kneels in pray'r a - lone, Lo,

'Tis night, and in Geth - se - ma - ne, Christ kneels in pray'r a - lone, Lo,

*mp* (accompaniment  
ad lib.)

His dis - ci - ples fail to hear His ag - o - niz - ing moan; They

His dis - ci - ples fail to hear His ag - o - niz - ing moan; They

His dis - ci - ples fail to hear His ag - o - niz - ing moan; They

His dis - ci - ples fail to hear His ag - o - niz - ing moan; They

*p* sleep most peace-ful - ly, While Je - sus weeps in ag - o - ny. *rit.*

*p* sleep most peace-ful - ly, While Je - sus weeps in ag - o - ny. *rit.*

*p* sleep most peace-ful - ly, While Je - sus weeps in ag - o - ny. *rit.*

*p* sleep most peace-ful - ly, While Je - sus weeps in ag - o - ny. *rit.*

*p*

*mf a tempo* He stands in Pi - late's hall, Con-demn'd to die up - on the cross; From

*mf a tempo* He stands in Pi - late's hall, Con-demn'd to die up - on the cross; From

*mf a tempo* He stands in Pi - late's hall, Con-demn'd to die up - on the cross; From

*mf a tempo* He stands in Pi - late's hall, Con-demn'd to die up - on the cross; From

*mf*

*p* thorn - pierced brow doth fall The blood: how great the loss! Be -

*p* thorn - pierced brow doth fall The blood: how great the loss! Be -

*p* thorn - pierced brow doth fall The blood: how great the loss! Be -

*p* thorn - pierced brow doth fall The blood: how great the loss! Be -

*p*

*rit*  
tray'd, a - gain de - nied, Then led a - way — and cru - ci - fied.  
*rit*  
tray'd, a - gain de - nied, Then led a - way and cru - ci - fied.  
*rit*  
tray'd, a - gain de - nied, Then led a - way — and cru - ci - fied.  
*rit*  
tray'd, a - gain de - nied, Then led a - way — and cru - ci - fied.

*mp con dolore* *cresc.* *mf* *mp*  
His side is pierced, the peo-ple jeer; As there He suf - fers on the cross; And faith-ful  
*mp con dolore* *cresc.* *mf* *mp*  
His side is pierced, the peo-ple jeer; As there He suf - fers on the cross; And faith-ful  
*mp con dolore* *cresc.* *mf* *mp*  
His side is pierced, the peo-ple jeer; As there He suf - fers on the cross; And faith-ful  
*mp con dolore* *cresc.* *mf* *mp*  
His side is pierced, the peo-ple jeer; As there He suf - fers on the cross; And faith-ful

Ma - ry stand-ing near, In an-guish moans her heav - y loss. He

Ma - ry stand-ing near, In an-guish moans her heav - y loss. He

Ma - ry stand-ing near, In an-guish moans her heav - y loss. He

Ma - ry stand-ing near, In an-guish moans her heav - y loss. He

*rit.*  
hangs up-on the tree, Be-tween two thieves on Cal-va - ry!

*rit.*  
hangs up-on the tree, Be-tween two thieves on Cal-va - ry!

*rit.*  
hangs up-on the tree, Be-tween two thieves on Cal-va - ry!

*rit.*  
hangs up-on the tree, Be-tween two thieves on Cal-va - ry!

*rit.*



## No. 5. FROM THE SIXTH HOUR—AND AT THE NINTH HOUR

*Bass Recitative**Tenor Recitative and Air*

**Moderato** **BASS Recit.**

*mf* *mf*

From the *a tempo*

sixth hour there was dark-ness o'er all the land *rit.* *a tempo*

un-to the *rit.* *a tempo*

ninth hour, — un-to the ninth hour. *rit.*

**TENOR Recit.** *cresc.*

*mf* *f*

And at the ninth hour Je - sus cried with a loud voice say - ing:

*mf* *cresc.* *f*

## AIR

Andante con espress.

*mf*

My God, my God, why hast Thou for - sak - en Me? My

*mf*

*cresc.*

God, — my God, — why hast Thou for - sak - en Me? It is

*cresc.* *f* *mp*

fin - ish'd, it is fin - ish'd. Fa - ther, in - to Thy hands I com -

mend — My spir - it, Fa - ther, in - to Thy hands I com -

*rit.* *a tempo mp*

mend My spir - it. My God, my God, — why hast

*rit.* *a tempo* *mp*

*cresc.*

Thou — for - sak - en Me? My God, — my God, — why hast

*cresc.* *f*

*mp*

Thou for - sak - en Me? It is fin - ish'd, it is fin - ish'd,

*poco rit.* *p* *rall.* *pp*

Fa - ther, in - to Thy hands I com - mend My spir - it.

*poco rit.* *p* *rall.* *pp*

No. 6. BEHOLD, THE VEIL OF THE TEMPLE WAS RENT IN TWAIN  
*Chorus*

*Maestoso* *ff* SOPRANO  
Be - hold, the veil of the tem-ple was

*ff* ALTO  
Be - hold, the veil of the tem-ple was

*ff* TENOR  
Be - hold, the veil of the tem-ple was

*ff* BASS  
Be - hold, the veil of the tem-ple was

*Maestoso a tempo*  
*f* *cresc.* *rit.* *a tempo*  
*ff*

rent in twain, was rent in twain, from the top un-to the bot - tom.

rent in twain, was rent in twain, from the top un-to the bot - tom.

rent in twain, was rent in twain, from the top un-to the bot - tom.

rent in twain, was rent in twain, from the top un-to the bot - tom.

And the earth — did quake, and the

And the earth — did quake, — and the

And the earth — did quake, — and the

And the earth, — the earth did quake, and the

rocks rent, the earth — did quake, the rocks —

rocks rent, the earth — did quake, — the rocks, — the

rocks — rent, the earth, the earth did quake, the rocks, the

rocks rent, the earth, — the earth did quake, the rocks, — the

rent, the earth quaked, the rocks rent, the earth quaked, the

rocks rent, the earth quaked, the rocks rent, the earth quaked, the

rocks — rent, the earth quaked, the rocks rent, the earth quaked, the

rocks — rent, the earth quaked, the rocks rent, the earth quaked, the



rocks rent, the rocks rent. Be - hold, the veil of the  
 rocks rent, the rocks rent. Be - hold, the veil of the  
 rocks rent, the rocks rent. Be - hold, the veil of the  
 rocks rent, the rocks rent. Be - hold, the veil of the

*fff rit.* *a tempo ff* *a tempo ff* *a tempo ff*

tem-ple was rent in twain, was rent in twain, from the top un - to the  
 tem-ple was rent in twain, was rent in twain, from the top un - to the  
 tem-ple was rent in twain, was rent in twain, from the top un - to the  
 tem-ple was rent in twain, was rent in twain, from the top un - to the

*rit.* *a tempo*

bot - tom. And the earth did  
 bot - tom. And the earth did  
 bot - tom. And the earth did  
 bot - tom. And the earth, the

quake, and the rocks rent, the earth did

quake, and the rocks rent, the earth did

quake, and the rocks rent, the earth, the

earth did quake, and the rocks rent, the earth, the

quake, the rocks rent, the earth quaked, the

quake, the rocks, the rocks rent, the earth quaked, the

earth did quake, the rocks, the rocks rent, the earth quaked, the

earth did quake, the rocks, the rocks rent, the earth quaked, the

*molto rall. fff*

rocks rent, the earth quaked, the rocks rent, the rocks rent.

*molto rall. fff*

rocks rent, the earth quaked, the rocks rent, the rocks rent.

*molto rall. fff*

rocks rent, the earth quaked, the rocks rent, the rocks rent.

*molto rall. fff*

rocks rent, the earth quaked the rocks rent, the rocks rent.



## No. 7. HE WAS WOUNDED FOR OUR TRANSGRESSIONS

Alto Solo

Andante

*mf* *mp rit*

Tenderly

*mf* *a tempo*

He — was wound - ed for our trans - gres - sions, was

*mf*

wound - ed, was wound - ed for our trans - gres - sions;

*mp*

He — was bruised for our in - i - qui - ties, was

*cresc.* *mf rit.*

bruised for our iniquities, And

*cresc.* *mf rit.*

*p a tempo*

with His stripes we are healed, and

*a tempo*

*p*

*mp cresc.*

with His stripes we are healed,

*mp cresc.*

*mf* *f*

with His stripes, with His stripes we are

*mf* *f*

*dim.* *rit.*

healed.

*dim.* *rit.*

# No. 8. THE WONDROUS CROSS

23

*Choral Quartet*

ISAAC WATTS

*Moderato* *mp Andante*

1. When I sur -  
2. See, from His

*Moderato* *Andante*

*mf* *rit.* *mp*

vey — the won - drous cross On which the Prince of Glo - ry  
head, — His hands, His feet, Sor - row and love flow min - gled

died, My rich - est gain I count but loss, And pour con -  
down! Did e'er such love and sor - row meet, Or thorns com -

72442-04

tempt — on all — my — pride. For — bid — it, — Lord, that I — should  
pose — so rich — a — crown? Were the — whole realm of na — ture

boast, — Save in — the — death — of Christ, my — God; All the vain —  
mine. — That were — a — pres — ent far too — small; Love so a —

things that charm me most, I sac — ri — fice — them to — His blood.  
maz — ing, so di — vine, De — mands my soul, — my life, — my all.

*rit.*

# No. 9. IN THE TOMB THE SAVIOUR LAY

Women's Voices

T. WHYTEHEAD

Moderato

SOPRANO I

*Dolce con espress.*

Rest-ing from His

\*) SOPRANO II

*Dolce con espress.*

Rest-ing from His

ALTO I

*Dolce con espress.*

Rest-ing from His

\*) ALTO II

*Dolce con espress.*

Rest-ing from His

Moderato

(♩ = 76)

*mp* (Accomp. ad lib.)

work to-day, In the tomb the Sa-viour lay;— Ly-ing in the rock a-lone,

work to-day, In the tomb the Sa-viour lay; Ly-ing in the rock a-lone,

work to-day, In the tomb the Sa-viour lay; Ly-ing in the rock a-lone,

work to-day, In the tomb the Sa-viour lay;— Ly-ing in the rock a-lone,

\*) Either or both may be omitted



Hid-den by the seal-ed stone, Late at e-ven there was seen Watch-ing long the

Hid-den by the seal-ed stone, Late at e-ven there was seen Watch-ing long the

Hid-den by the seal-ed stone, Late at e-ven there was seen Watch-ing long the

Hid-den by the seal-ed stone, Late at e-ven there was seen Watch-ing long the

*mp* Mag-da-lene, At the ho-ly gar-den glade, Where her bur-ied Lord was laid. *rit.*

*mp* Mag-da-lene, At the ho-ly gar-den glade, Where her bur-ied Lord was laid. *rit.*

*mp* Mag-da-lene, At the ho-ly gar-den glade, Where her bur-ied Lord was laid. *rit.*

*mp* Mag-da-lene, At the ho-ly gar-den glade, Where her bur-ied Lord was laid. *rit.*

*a tempo mf* So with Thee, till life shall end, I would sol-emn vi-gil spend;

*a tempo mf* So with Thee, till life shall end, I would sol-emn vi-gil spend;

*a tempo mf* So with Thee, till life shall end, I would sol-emn vi-gil spend;

*a tempo mf* So with Thee, till life shall end, I would sol-emn vi-gil spend;

*a tempo mf* So with Thee, till life shall end, I would sol-emn vi-gil spend;

Let me hew Thee, Lord, a shrine In this rock - y heart of mine,  
 Let me hew Thee, Lord, a shrine In this rock - y heart of mine,  
 Let me hew Thee, Lord, a shrine In this rock - y heart of mine,  
 Let me hew Thee, Lord, a shrine In this rock - y heart of mine,

Where in pure em - balm - ed cell None but Thee may ev - er dwell;  
 Where in pure em - balm - ed cell None but Thee may ev - er dwell;  
 Where in pure em - balm - ed cell — None but Thee may ev - er dwell;  
 Where in pure em - balm - ed cell None but Thee may ev - er dwell;

And in pa - tient watch re - main Till my Lord ap - pear a - gain.  
 And in pa - tient watch re - main Till my Lord ap - pear a - gain.  
 And in pa - tient watch re - main Till my Lord ap - pear a - gain.  
 And in pa - tient watch re - main Till my Lord ap - pear a - gain.

End of Part I

73443-43

## No. 10. INTERMEZZO

Organ

Largo (♩ = 48)

*poco rit.*

*mp*

*a tempo*

*mf*

*rit.*

*dim.*

*a tempo*

*mf*

*poco rit.*

*a tempo*

*mf*

*rit.*

*dim.*

*a tempo*

*mf*

*poco rit.*

*a tempo*

*mf*

*rit.*

**PART II**  
**No. 11. AS IT BEGAN TO DAWN**  
*Chorus*

**Moderato** (♩ = 112)

*mp cresc.* *f*

**SOPRANO** *p* As it be-gan to dawn t'ward the

**ALTO** *p* As it be-gan to dawn t'ward the

**TENOR** *p* As it be-gan to dawn t'ward the

**BASS** *p* As it be-gan to dawn t'ward the

*dim.* *p*

*mp* first day of the week, came Ma - ry Mag-da - lene and the oth - er

*mp* first day of the week, came Ma - ry Mag-da - lene and the oth - er

*mp* first day of the week, came Ma - ry Mag-da - lene and the oth - er

*mp* first day of the week, came Ma - ry Mag-da - lene and the oth - er

*mp*



Ma - ry to see the se - pul - chre. And the an - gel of the Lord de -

Ma - ry to see the se - pul - chre. And the an - gel of the Lord de -

Ma - ry to see the se - pul - chre. And the an - gel of the Lord de -

Ma - ry to see the se - pul - chre. And the an - gel of the Lord de -

scend - ed from heav'n and roll - ed back the stone from the door and

scend - ed from heav'n and roll - ed back the stone from the door and

scend - ed from heav'n and roll - ed back the stone from the door and

scend - ed from heav'n and roll - ed back the stone from the door and

sat up - on it. His coun - ten - ance was like light - ning and His rai - ment white as

sat up - on it. His coun - ten - ance was like light - ning and His rai - ment white as

sat up - on it. His coun - ten - ance was like light - ning and His rai - ment white as

sat up - on it. His coun - ten - ance was like light - ning and His rai - ment white as



snow. And for fear of Him the keep-ers did shake and be-came as

snow. And for fear of Him the keep-ers did shake and be-came as

snow. And for fear of Him the keep-ers did shake and be-came as

snow. And for fear of Him the keep-ers did shake and be-came as

dead men.

dead men.

TENOR SOLO *Quasi Recit. mf ad lib.*

dead men. And the an-gel said un-to the

dead men.

*rit.*

*mf colla voce*

*Con espress. mp*

wo-men: Fear not ye; for I know that ye seek Je-sus which was

(♩ = 78)

*mp*

cru-ci-fied, which was cru-ci-fied. He is not here, but is ris - en, as He

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains the lyrics "cru-ci-fied, which was cru-ci-fied. He is not here, but is ris - en, as He". The bottom staff is a piano accompaniment in bass clef, also in F# and 12/8. It features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *mf* and *f*, and a *rit.* (ritardando) marking is placed above the final measure.

**CHORUS**

He is not here, He is not

He is not here, He is not

**CHORUS**

said. He is not here, He is not

He is not here, not here,— He is not

The chorus section spans two systems. The first system has two vocal staves and a piano accompaniment. The vocal parts sing "He is not here, He is not" and "He is not here, He is not". The piano accompaniment features a rhythmic pattern of eighth notes. The second system continues the vocal parts with "said. He is not here, He is not" and "He is not here, not here,— He is not". The piano accompaniment includes a *a tempo* marking and continues with the same rhythmic pattern. Dynamic markings include *mf*.

here, but is ris - en, but is ris - en, is ris - en, as He

here, but is ris - en, but is ris - en, is ris - en,

here, but is ris - en, but is ris - en, is ris - en, as He

here, not here, but is ris - en, but is ris - en, is ris - en,

The final section of the score consists of two systems. The first system has four vocal staves and a piano accompaniment. The vocal parts sing "here, but is ris - en, but is ris - en, is ris - en, as He", "here, but is ris - en, but is ris - en, is ris - en,", "here, but is ris - en, but is ris - en, is ris - en, as He", and "here, not here, but is ris - en, but is ris - en, is ris - en,". The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *rit.* (ritardando).

said; He is not here,  
 as He said;— He is not here,  
 said; He is not here,  
 as He said;— He is not here, not here,—

*ff*

He is not here, but is ris - en, but is  
 He is not here, but is ris - en, but is  
 He is not here, but is ris - en, but is  
 He is not here, not here, but is ris - en, but is

*ff*

ris - en, is ris - en, as He said.  
 ris - en, is ris - en, as He said.  
 ris - en, is ris - en, as He said.  
 ris - en, is ris - en, as He said.

*rit.*

**SOLO**  
*mp* Come see the place where the Lord lay, and go  
*mp* Come see the place where the Lord lay, and go  
*mp* Come see the place where the Lord lay, and go  
*mp* Come see the place where the Lord, the Lord lay, and go

*mf* quick-ly and tell His dis-ci-ples that He is ris-en from the  
*mf* quick-ly and tell His dis-ci-ples that He is ris-en from the  
*mf* quick-ly and tell His dis-ci-ples that He is ris-en from the  
*mf* quick-ly and tell His dis-ci-ples that He is ris-en from the

*f rit. cresc.*  
*f rit. cresc.*  
*f rit. cresc.*  
*f rit. cresc.*

*mf* *cresc.*

*ff* dead."  
*ff* dead."  
*ff* dead."  
*ff* dead."

**TENOR**  
*Quasi recit. mf*  
 And they de-part-ed quick-ly from the se-pul-chre, with fear and great



*f* joy, and did run, did run ——— to bring His dis-ci-ples *rit.*

## CHORUS

*f a tempo*

And they de - part - ed quick-ly from the se - pul-chre with

*f a tempo*

And they de - part - ed quick-ly from the se - pul-chre with

CHORUS

*f a tempo*

word.

And they de - part - ed quick-ly from the se - pul-chre with

*f a tempo*

And they de - part - ed quick-ly from the se - pul-chre with

*a tempo*

*f*

fear and great — joy, and did run, *ff*

fear and great joy, and did run, *f*

fear and great joy, and did run, and did

fear — and great joy, great joy, and did run, and did

*ff*



and— did run to bring His dis - ci - ples word. And they de -

and— did run to bring His dis - ci - ples word. And they de -

run. to bring His dis - ci - ples word. And they de -

run to bring His dis - ci - ples word. And they de -

*cresc. rit.* *ff* *f a tempo*

*cresc. rit.* *ff* *f a tempo*

*cresc. rit.* *ff* *f a tempo*

*cresc. rit.* *ff* *f a tempo*

*rit.* *a tempo*

*cresc.* *ff* *f*

part-ed quick-ly from the se-pul-chre with fear and great joy.

part-ed quick-ly from the se-pul-chre with fear and great joy.

part-ed quick-ly from the se-pul-chre with fear and great joy.

part-ed quick-ly from the se-pul-chre with fear and great joy.

*cresc.* *molto rall.* *fff*

*cresc.* *molto rall.* *fff*

*cresc.* *molto rall.* *fff*

*cresc.* *molto rall.* *fff*

*cresc.* *molto rall.* *fff*

*cresc.* *molto rall.* *fff*

## No. 12. HE IS RISEN

*Soprano Solo and Chorus*

**Moderato**

The piano introduction is in 4/4 time, marked *Moderato*. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The introduction concludes with a *rit.* (ritardando) and a *ff* (fortissimo) dynamic.

**SOPRANO** *mf Quasi recit.*

He is ris-en, He is ris-en, He is ris - - -

*rit. a tempo*

*f cresc. ff mf f ff*

**Con spirito**  
*mf a tempo*

en! Tell it out with joy-ful voice, Let the whole wide world re -

*a tempo*

joice, Death is con-quer'd, man is free; Christ hath won — the vic-to-ry.

The vocal part for the soprano solo and chorus is written on a single staff. The piano accompaniment is on two staves. The tempo is marked *Con spirito* and *mf a tempo*. The lyrics are: "en! Tell it out with joy-ful voice, Let the whole wide world re - joice, Death is con-quer'd, man is free; Christ hath won — the vic-to-ry." The piano accompaniment includes various dynamics such as *f*, *mf*, and *ff*, and is marked *a tempo*.

## SOPRANO SOLO

Tell it out! \_\_\_\_\_ Re - joice! \_\_\_\_\_ Death is

**SOPRANO**  
Tell it out with joy-ful voice, Let the whole wide world re - joice, Death is

**ALTO**  
Tell it out with joy-ful voice, Let the whole wide world re-joice, Death is

**TENOR**  
Tell it out with joy-ful voice, Let the whole wide world re - joice, Death is

**BASS**  
Tell it out with joy-ful voice, Let the whole wide world re - joice, Death is

*ff* con - quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

*ff* con-quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

*ff* con-quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

*ff* con-quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

*ff* con-quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

*ff* con-quer'd, man is free, \_\_\_\_\_ Christ hath won the vic - to - ry. *poco rit.*

## Andante

\*) SOLO *con espress.*

*mp* Tell it to the sin - ners weep - ing *cresc.* O - ver deeds in *mf* dark - ness done,

*SOLO mp* Tell it to the sin - ners weep - ing *cresc.* O - ver deeds in *mf* dark - ness done,

*SOLO mp* Tell it to the sin - ners weep - ing *cresc.* O - ver deeds in *mf* dark - ness done,

*SOLO mp* Tell it to the sin - ners weep - ing *cresc.* O - ver deeds in *mf* dark - ness done,

## Andante

*mp con espress.*

*cresc.* *mf*

*mp* Wear - y fast and vi - gil keep - ing, *cresc.* Bright - ly breaks their East - er sun.

*mp* Wear - y fast and vi - gil keep - ing, *cresc.* Bright - ly breaks their East - er sun.

*mp* Wear - y fast and vi - gil keep - ing, *cresc.* Bright - ly breaks their East - er sun.

*mp* Wear - y fast and vi - gil keep - ing, *cresc.* Bright - ly breaks their East - er sun.

*mp* *cresc.*

\*) May be sung as a Soprano Solo by omitting the Alto, Tenor and Bass parts.

*mf* Christ hath borne our sins a-way, *rit* Christ hath con-quer'd hell to-day. *f*

*mf* Christ hath borne our sins a-way, *rit* Christ hath con-quer'd hell to-day. *f*

*mf* Christ hath borne our sins a-way, *rit* Christ hath con-quer'd hell to-day. *f*

*mf* Christ hath borne our sins a-way, *rit* Christ hath con-quer'd hell to-day. *f*

*mf* Christ hath borne our sins a-way, *rit* Christ hath con-quer'd hell to-day. *f*

**Tempo I**  
**CHORUS**

**SOPRANO SOLO**

Tell it out! Re-joice!

Tell it out with joy-ful voice, Let the whole wide world re-

Tell it out with joy-ful voice, Let the whole wide world re-

Tell it out with joy-ful voice, Let the whole wide world re-

Tell it out with joy-ful voice, Let the whole wide world re-

**Tempo I**

*f* *cresc.* *a tempo* *f*



Death is con-quer'd, man is free, — Christ hath won the vic-to-ry.  
 world re-joice, Death is con-quer'd, man is free, — Christ hath won the vic-to-ry.  
 world re-joice, Death is con-quer'd, man is free, — Christ hath won the vic-to-ry.  
 world re-joice, Death is con-quer'd, man is free, — Christ hath won the vic-to-ry.  
 world re-joice, Death is con-quer'd, man is free, — Christ hath won the vic-to-ry.

## No. 13. THE EASTER BELLS ARE RINGING

Tenor (or Soprano) Solo

Reith 1. New or  
 2. Same as above

S. E. MEKIN

Moderato  
 TENOR (or SOPRANO) *mf* Joyously  
 The East-er bells are  
 ring-ing In ac-cents sweet and clear, — A mes-sage fraught with vic-to-ry O'er

*f*

hill and vale we hear. The bonds of death are sev-er'd, The tomb is o-pen

*rit.*

wide, And He has ris'n all glo-rious, The Christ, the Cru-ci - fied. Then

*rit.*

*Moderato maestoso*

tell \_\_\_\_\_ out the mes - sage, The Christ \_\_\_\_\_ that was slain \_\_\_\_\_ Has

*poco rit.* *a tempo*

come forth vic - to - rious, Through suf - f'ring and pain. — The grave could not

*poco rit.* *a tempo*

*poco rit.*

hold Him, The seal \_\_\_\_\_ was in vain; — The Sa - viour has tri - umph'd, He

*poco rit.*

liv-eth a - gain!

*a tempo*

## No 14. HAIL THE VICTOR!

A. T. GURNEY

*Final Chorus*

**Moderato**  
**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**Moderato** (♩=132)

Hail the Vic-tor,

Hail the Vic-tor,

Hail the Vic-tor,

Hail the Vic-tor,

Hail the Vic-tor,

hail the Vic - tor; He hath burst His bonds in twain! Hail the Vic-tor,

hail the Vic - tor; He hath burst His bonds in twain! Hail the Vic-tor,

hail the Vic - tor; He hath burst His bonds in twain! Hail the Vic-tor,

hail the Vic - tor; He hath burst His bonds! Hail the Vic-tor,

7343-00

hail the Vic - tor; Al - le - lu - ia, swell the strain!

hail the Vic - tor; Al - le - lu - ia, swell the strain!

hail the Vic - tor; Al - le - lu - ia, swell the strain!

hail the Vic - tor; Al - le - lu - ia, swell the strain!

*mp* For our gain He suf - fer'd loss By di - vine de - cree;

*mp* For our gain He suf - fer'd loss By di - vine de - cree;

*mp* For our gain He suf - fer'd loss By di - vine de - cree;

*mp* For our gain He suf - fer'd loss By di - vine de - cree;

*mp Slower* He hath died up - on the cross, But *a tempo* our God is He. *cresc.*

*mp* He hath died up - on the cross, But *a tempo* our God is He. *cresc.*

*mp* He hath died up - on the cross, But *a tempo* our God is He. *cresc.*

*mp* He hath died up - on the cross, But *a tempo* our God, our God is He. *cresc.*

*f* *ff rit.*  
Hail the Vic-tor, hail the Vic-tor, Al-le-lu-ia, swell the strain!

*f* *ff rit.*  
Hail the Vic-tor, hail the Vic-tor, Al-le-lu-ia, swell the strain!

*f* *ff rit.*  
Hail the Vic-tor, hail the Vic-tor, Al-le-lu-ia, swell the strain!

*f* *ff rit.*  
Hail the Vic-tor, hail the Vic-tor, Al-le-lu-ia, swell the strain!

*f* *ff rit.*

*mf* SOLO  
Glo-rious an-gels down-ward throng-ing Hail the Lord of all the skies;

*mf* SOLO  
Glo-rious an-gels down-ward throng-ing Hail the Lord of all the skies;

*mf* SOLO  
Glo-rious an-gels down-ward throng-ing Hail the Lord of all the skies;

*mf* SOLO  
Glo-rious an-gels down-ward throng-ing Hail the Lord of all the skies;

*mf*

\*) This may be sung as a Soprano Solo, or by all the Sopranos, omitting Alto, Tenor and Bass.



*poco rit.*

Heav'n with joy and ho - ly long - ing For the Word In - car - nate cries:

*poco rit.*

Heav'n with joy and ho - ly long - ing For the Word In - car - nate cries:

*poco rit.*

Heav'n with joy and ho - ly long - ing For the Word In - car - nate cries:

*poco rit.*

Heav'n with joy and ho - ly long - ing For the Word In - car - nate cries:

*f a tempo*

Christ is ris - en! Earth, re - joice, Gleam, ye star - ry train; —

*f a tempo*

Christ is ris - en! Earth, re - joice, Gleam, ye star - ry train;

*f a tempo*

Christ is ris - en! Earth, re - joice, Gleam, ye star - ry train;

*f a tempo*

Christ is ris - en! Earth, re - joice, Gleam, ye star - ry, train; —

*a tempo*

*rit.*

All cre - a - tion, find a voice; He o'er all shall reign.

*rit.*

All cre - a - tion, find a voice; He o'er all shall reign.

*rit.*

All cre - a - tion, find a voice; He o'er all shall reign.

*rit.*

All cre - a - tion, find a voice; He o'er all shall reign.

*mf* *cresc.* *f*

Hail the Vic-tor, hail the Vic-tor; He hath burst His bonds in

**CHORUS**

*mf* *cresc.* *f*

Hail the Vic-tor, hail the Vic-tor; He hath burst His bonds in

*a tempo*

Hail the Vic-tor, hail the Vic-tor; He hath burst His

*mf* *cresc.* *f*

twain! Hail the Vic-tor, hail the Vic-tor; Al-le-lu-ia, swell the

twain! Hail the Vic-tor hail the Vic-tor; Al-le-lu-ia, swell the

twain! Hail the Vic-tor, hail the Vic-tor; Al-le-lu-ia, swell the

bonds. Hail the Vic-tor, hail the Vic-tor; Al-le-lu-ia, swell the

*mf*

strain! For our gain He suf-fer'd loss By di-vine de - cree;

*mf*

strain! For our gain He suf-fer'd loss By di-vine de - cree;

*mf*

strain! For our gain He suf-fer'd loss By di-vine de - cree;

*mf*

strain! For our gain He suf-fer'd loss By di-vine de - cree;

48 *mp*

He hath died up - on the cross, But our God is He. *cresc.*

He hath died up - on the cross, But our God is He. *cresc.*

He hath died up - on the cross, But our God is He. *cresc.*

He hath died up - on the cross, But our God, our God is He. *cresc.*

*mp*

*f*

Hail the Vic - tor hail the Vic - tor! O'er the u - ni - verse to reign! Al - le -

Hail the Vic - tor, hail the Vic - tor! O'er the u - ni - verse to reign! Al - le -

Hail the Vic - tor, hail the Vic - tor! O'er the u - ni - verse to reign! Al - le -

Hail the Vic - tor, hail the Vic - tor! O'er the u - ni - verse to reign! Al - le -

*rit.*

*f*

*ff molto rall.*

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*ff molto rall.*

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*ff molto rall.*

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*ff molto rall.*

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*ff*





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